SAN FRANCISCO

cinematheque

SAN FRANCISCO *Cinematheque*

480 Potrero Avenue

San Francisco CA 94110

415 558-8129

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Organization
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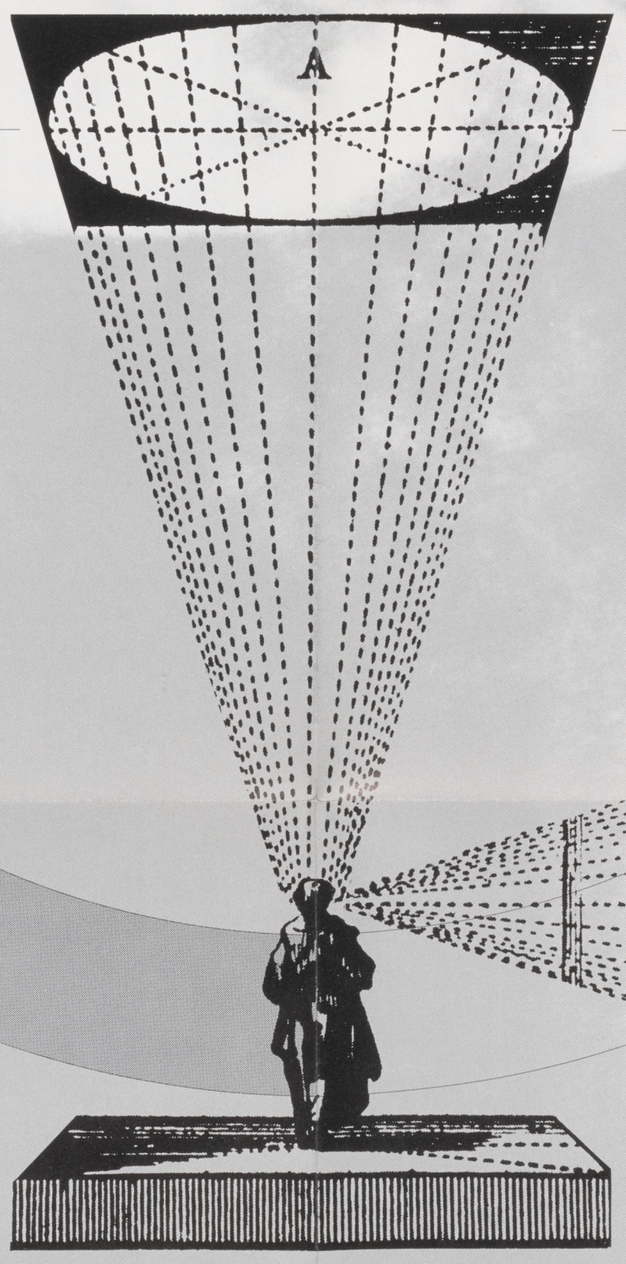
San Francisco
California

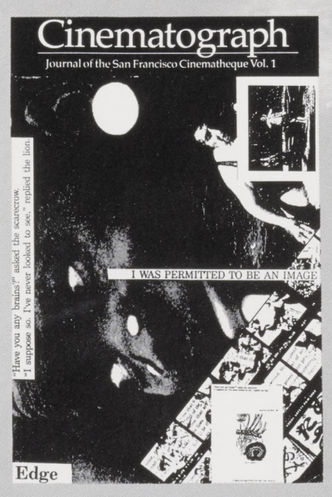
Cinematheque
will mark this
Presidential Election Day

with a free
outdoor screening of films
relating to
the theme and mood
of this day.
We urge filmmakers and friends
to consider
sharing their suggestions
and work with us
by writing to our office
480 Potrero Avenue
by mid-October



NEW MEMBERSHIP PROGRAM

For the first time ever the *Cinematheque* is offering memberships to our friends and supporters. Show your support for the artists and films that make the *S F Cinematheque* one of the leading showcases of independent film in the U.S. by joining now. Your membership, valid for one year, will help insure the continuing exhibition of the most challenging and original works in film and related media available today. For more information, call the *Cinematheque* office at 558-8129.


Cinematograph
Journal of the San Francisco Cinematheque Vol. 1
"Have you any brains?" asked the scarecrow.
"I suppose so. I've never looked to see," replied the lion.
I WAS PERMITTED TO BE AN IMAGE
Edge

Cinematograph, Volume 3, the Cinematheque's **Journal of Film and Media Art,** will be available on October 20. Guest edited by Christine Tamblyn, **Volume 3** focuses on issues of marginality in the independent cinema.

It sells for $6.50 + $1 postage, individuals, and $13 postage included, for institutions and foreign. Join us in celebrating this publication at a **party OCT 22** and **panel OCT 23** organized around the issue's contents.

New Music Theater, in association with the *Cinematheque*, will pay tribute to the pioneering work of the San Francisco Tape Music Center at the Victoria Theater 2961-16th Street on Monday, October 24, 8:30PM Now legendary for its electronic music and mixed-media presentations, the Tape Center was pivotal in the early development of such artists as Steve Reich, Pauline Oliveros and Morton Subotnik, and acted as center for Canyon Cinema activities during the mid-1960's. This program will feature several major musical/ theatrical performances and a selection of films from the period.

FALL 1988

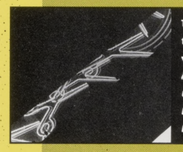
SAN FRANCISCO **cinematheque**

T H U R S D A Y

S F A I

SEPT 22

NEW VOICES, NEW FILMS



Tonight the Cinematheque begins our twenty-seventh year with a selection of films by young filmmakers whose work will be included in programs during the next ten months. Strongly visual in character, the films range in content from Laurie Dunphy's moving portrait of South Africa *(Lived in Quotes)* to Konrad Steiner's concentrated landscape of visual punning *(End Over End)*. Films: *Turner* by Mary Serra, *End Over End* by Konrad Steiner, *Chromesthetic Response* by Scott Stark, *Lived in Quotes* by Laurie Dunphy, *Boytown* by Jeff Preiss, *I Can Never Be You/You Can Never Be Me* by Cindy Greenhalgh, and *The Poet's Veil* by Peter Herwitz.

S A T U R D A Y

EYE GALLERY

SEPT 24

MEDIA MIGRATION:
Videotapes by Filmmakers

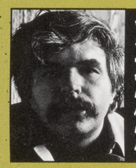
Filmmakers have increasingly turned to video to supplement and in some cases replace film as their medium for artistic expression. Tonight's program offers a selection by six artists primarily known as filmmakers who have chosen to work with this new technology. *Protective Coloration* (1979) by Morgan Fisher, *Rapture* (1987) by Paul Sharits, and *Redressing Down* (1988) by Tony Conrad are all in part sardonic self-portraits, Leslie Thornton's *Peggy & Fred in Kansas* (1988) is a new chapter in her ongoing saga, Ken Kobland's *Miami Man in Landscape Loop* (1983/4) is a fanciful mood piece, and *Two Bad Daughters* (1988) by Barbara Hammer and Paula Levine "sabotages the patriarchal institutions of psychoanalysis and sado-masochism through video image processing."—B.H. & P.L.

S U N D A Y

S F A I

SEPT 25

Song 27: My Mountain and *Rivers*
by Stan Brakhage (1968/1988, ca. 65min.)



With the release of these films Brakhage continues the 16mm 'translations' of his 8mm *Song* cycle. Made in the late 1960's when Brakhage was forced to work with a modest 8mm camera and editor, this series of thirty *Songs* achieved an intimacy and spontaneity rarely found in his earlier work. *Song XXVII* is among the most complex of the series: *My Mountain* reflects Brakhage's uneasy relationship with the natural world, "A study of Arapahoe Peak in all the seasons of two years' photography...much of it a frame at a time." *Rivers* is a series of eight short films "intended to echo the themes of *My Mountain*." Also: 8mm projections of *Songs IV, XIII, and XIV.*

T H U R S D A Y

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SEPT 29

OF HISTORY AND IDENTITY: The Films
of Dan Eisenberg—Filmmaker in person

Boston filmmaker Dan Eisenberg will make his first Cinematheque appearance presenting two films from 1981, *Breaking Apples (Jacob's Ladder)* and *Displaced Person*, a condensed essay on the relationship of documentary images to history and language. His new film *Cooperation of Parts* (1987) "is a journey through the landscapes of France, Germany and Poland; through the lagers of Dachau and Auschwitz; and also a journey through the language and possibilities of film. Image, title, music, and spoken commentary work independently of each other, formally duplicating an active process of thinking, seeing, and judgment; and through this accumulation the process of identity."—D.E. *Cooperation* will be screened this fall at the Mannheim Festival at Arsenal in Berlin, and in New York at MOMA.

S A T U R D A Y

EYE GALLERY

OCT 1

JIKKEN EIGA—New Japanese Super-8 Films

Jikken Eiga (Innocent Eyes and Lenses) is a Chicago-based group of experimental filmmakers who sponsor an annual tour of current avant-garde work from Japan. As part of its fourth tour, the Cinematheque presents a program of super-8 films curated by Tatsu Aoki which offers an excellent introduction to the different currents evident in contemporary Japanese film. The films vary widely, including Kazuhiro Sekiguchi's *Aga*, a witty series of visual animation, Kazuko Kinoshita's lyrical *Ohme Front*, Keita Kurosaka's intricate collage *Transformation Piece No. 3—Mix Juice*, Yukio Hiruma's hallucinatory *Perpetual Line*, and others.

S U N D A Y

S F A I

OCT 2

THE RADICAL BLACK CINEMA:
Films of Sankofa & Black Audio Film Collective

Sankofa and Black Audio are two black film workshops established in the wake of social unrest that swept Britain in the early 1980's. The workshops have no equivalent in the U.S.—members have control over production and distribution, and participate in public forums. Tonight's program presents one film from each group, both densely layered with sounds and images, rooted in the black experience. Sankofa's *Dreaming Rivers* (1988, directed by Martina Attille) is an evocation of a dying Afro-Caribbean woman's reflections on her migration to England. Black Audio's *Handsworth Songs* (1986, directed by John Akomfrah) is an impressionistic view of the 1985 Handsworth riots, juxtaposing the dreams of the West Indian immigrants with the hostility of the "native" British and mainstream media.

THURSDAYS & SUNDAYS
S F A I
800 Chestnut St

SATURDAYS
EYE GALLERY
1151 Mission St

8PM SHOWS
$4 general
$2 students w/ i.d., seniors, disabled.

M O N D A Y

SPECIAL EYE GALLERY

OCT 3,10,17

Godard and Miéville's
France/tour/d'etour/deux/enfants

Cinematheque presents a rare screening of Jean-Luc Godard and Anne-Marie Mieville's *France/tour,...* a provocative and seminal series of twelve 30 min videotapes produced in 1978 for French television. Using interviews, text and manipulated images Godard and Mieville's fifth collaboration directs the viewer's attention to the processes used in transmitting televisual information and to the medium's inherent imprint upon its subject. Unusual for broadcast television, *France/tour...* disrupts what Colin MacCabe called tv's "ideology of the visible." Oct. 3—Program 1: Tapes 1-4 Oct. 10—Program 2: Tapes 5-8 Oct. 17—Program 3: Tapes 9-12

T H U R S D A Y

S F A I

OCT 6

TWO BY JOYCE WIELAND *Hand Tinting* (1967)
La Raison Avant La Passion (1968-69), 80 min.

Joyce Wieland's achievements in many mediums recently brought her the coveted Order of Canada—the first woman artist to gain this honor. Between 1966 and 1973 Wieland produced a richly varied body of films. Functioning on many levels, *La Raison...* is her personal journey through the landscape of Canada. "This film is about the pain and joy of living in a very large space; in fact, in a continent. It is painful, because such an experience distends the mind, it seems too large for passionate reason to contain. It is joyous, because "true patriot love," a reasonable passion, can contain it, after all."—Hollis Frampton.

S A T U R D A Y

FREE EYE GALLERY

OCT 8

OPEN SCREENING

Cinematheque resumes our regular Open Screenings, this time incorporating 1/2" and 3/4" video. Films of all kinds, including those in-progress, are welcome on a first- come basis.

S U N D A Y

S F A I

OCT 9

MADNESS AS PSYCHODRAMA

During the 1940s and '50s a kind of film emerged which directly expressed emotional/psychological turmoil and the unconscious state. Initially drawing upon the earlier work of Bunuel, Watson and Weber, and Cocteau, American filmmakers broke through Hollywood's hegemony with a stream of underground "closet dramas" that challenged and outraged audiences. Program: *Meshes of the Afternoon* (1943) by Maya Deren and Alexander Hammid; *Fragment of Seeking* (1946) by Curtis Harrington; *The Lead Shoes* (1949) by Sidney Peterson; *Desistfilm* (1954) by Stan Brakhage; and *Image in the Snow* (1950's) by Willard Maas.

T H U R S D A Y

S F A I

OCT 13

DECODINGS and Other Films
by Michael Wallin—Filmmaker in person

San Francisco filmmaker Michael Wallin's work over the past 20 years has embraced many subjects and creative approaches, yet each film conveys his direct and deeply felt involvement with the materials at hand. Tonight, Michael Wallin will present the West Coast premiere of *DECODINGS* (1988), an "autobiographical" found footage/collage film, a psycho-sexual portrait told in the third person, plus earlier works. Program: *Tall Grass* (1968/1980), *Sleepwalk* (1973), *Monitoring the Unstable Earth* (1980), and *Along the Way* (1983).

S A T U R D A Y

EYE GALLERY

OCT 15

VIDEO REFUSÉS 1988

VIDEO REFUSES celebrates its 4th year as San Francisco's alternative artist-run video festival, "proving that individual action can make a difference and that artists united in their art can subvert the grantbiz establishment. We've generated an orgy of esthetic cross-pollination, of the kind which is forbidden by the technochic would-be guardians of the public esthetic." —Refuses Directors. Each program will be chosen by participating Bay Area hosts including A T A, Squiggle Gallery, The Lab, Life On The Water, New American Makers, and others.

S U N D A Y

S F A I

OCT 16

BIOGRAPH NIGHT AT THE NICKELODEON
—Film scholar Tom Gunning in person

Prior to feature films (ca. 1910) most nickelodeons showed a mixture of short films that juxtaposed a variety of genres and types of entertainment rather than a single full length film. Featuring productions by the Biograph Company and managing director, D. W. Griffith, film historian Tom Gunning will present "actualities", "scenics", slapstick comedies, trick films, melodramas and "illustrated songs" presented with tinted photomontage slides. Biograph actors such as Mary Pickford, Mack Sennett, Dorothy Gish and Blanche Sweet will be featured.

T H U R S D A Y

S F A I

OCT 20

LAURIE DUNPHY/TONEY MERRITT
—Both filmmakers in person

Chicago filmmaker Laurie Dunphy will present two films which deal with politically charged subjects in powerful and challenging ways. *Lived in Quotes* (1987) was shot in South Africa during the 1986 state of emergency. "Language reconsidered and conventional editing shelved, the film thinks itself poetic ethnography."—L.D. *A Western* (1987) deconstructs found-footage into a critique of the Puerto Rican sterilization program.
Cinematheque welcomes back Bay Area filmmaker Toney Merritt with three recent films and videotapes. Merritt has been active in San Francisco on many fronts: as artist, teacher, and curator. "I believe that *personal film* is equivalent to strangers exchanging 'snap shots' with one another. While it may already be apparent that they come from different backgrounds, they soon realize how much they really have in common with one another. So it is with personal film, and I stress personal as opposed to experimental: as I, for one, am not experimenting with anything. What you see is what you get."—T.M.

S A T U R D A Y

FREE 7:30PM EYE GALLERY

OCT 22

Cinematograph Publication Party

Help us celebrate the publication of Cinematograph, Volume 3, centering on issues of marginality in independent film and video. A free screening of films and videotapes written about in the issue will be followed by a party with food and drink. Films: *Untitled* by Peggy Ahwesh; *Midweekend* by Caroline Avery; *Something is seen but one doesn't know what* by Keith Sanborn; *Spiritmatters* by Peter Rose; and *Covert Action* by Abigail Child. Tapes: *Caged Culture* by George Kuchar; *Lust* by Valie Export; and *Not A Jealous Bone* by Cecilia Condit.

S U N D A Y

FREE S F A I

OCT 23

RE-VISIONARY FILM: Fantasy Scenarios
—Panel Discussion

Tonight's panel discussion will celebrate the publication of Cinematograph, Volume 3. Like this volume, the panel's theme will be an examination of the positive aspects of marginality as applicable to experimental filmmaking. The panel will be moderated by Christine Tamblyn, Volume 3's editor; the panelists will include filmmakers Peggy Ahwesh and Barbara Hammer, poet and critic David Levi Strauss, and Jonathan Rosenbaum, film critic for the Chicago Reader. "Will the future of experimental filmmaking be politically factionalized, sensually decadent, commercially compromised or narcissistically onanistic? The panelists will address these questions, unleashing their imaginations to visualize future utopias in experimental filmmaking."—Christine Tamblyn

T H U R S D A Y

S F A I

OCT 27

WARREN SONBERT: Films of Three Decades
—Filmmaker in person

Warren Sonbert is one of America's most productive independent filmmakers, and his work has been shown in museums and theaters throughout the world. Tonight he will premiere his newest film, *Honor & Obey*, (selected for the upcoming New York Film Festival), and show two earlier works, *Hall of Mirrors* (1966) and *Divided Loyalties* (1978). "What is unique is the never-consummated state of suspension that Sonbert achieves. Sonbert's implied argument is that the pleasure of looking at, of dancing with, even of flirting with a thing can endure forever..."—Fred Camper, Chicago Reader.

S A T U R D A Y

EYE GALLERY

OCT 29

RIDDLES & CONUNDRUMS

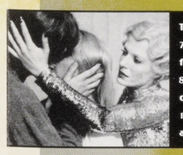
Tonight's program presents several films and tapes formed as puzzles, playing with narration, memory, and sound/word/image relationships. Michael Guccione's *Coupled Entries* (1988) is loosely based on Bram Stoker's *Dracula*, but becomes a complex weave of rebus-like visual puns, social criticism and personal experience; John Adams' *Sensible Shoes* (1983) is a bizarre stream-of-conscious narrative constructed from a crossword puzzle; and Bill Chayes' *Equal Time* (1987) is a "mock 'how-to' tape, delivering a payload of irony, declaring that control is the meaning beneath emptied images."—Steve Seid Also: *Syntax* (1974) by Martha Haslanger and *New Improved Institutional Quality...* (1976) by Owen Land.

S U N D A Y

SPECIAL YORK THEATER 2789—24TH ST 7/8:30/10PM

OCT 30

DEMONIC DAUGHTERS:
Witches, Vampires and Fiends



Three original views of familiar horror genres, starring alluring but lethal femme fatales:
7PM - *Black Sunday* (1961) - Mario Bava's visually stunning nightmare of witches returning from the dead. Starring Barbara Steele.
8:30PM - *Daughters of Darkness* (1971) - An updated version of the legend of a 16th century countess who bathed in the blood of virgins. Notorious for its sensuality and visual erotica.
10PM - *Daughter of Dr. Jekyll* (1957) - The great subterranean B director Edgar G. Ulmer turns a hopelessly ludicrous script into a film of elegance and visual wit.

The *San Francisco Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, San Francisco's Grants for the Arts, the San Francisco Foundation, the William & Flora Hewlett Foundation, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

For future calendars by mail write to:
SF Cinematheque
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SF CA 94110
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415 558-8129

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Administrative Director:
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Jamie Erfurdt
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Hiromi Matsuoka

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FALL 1988